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# PROFESSOR E. PROUT'S "THE ORCHESTRA."

VOL. I.—TECHNIQUE OF THE INSTRUMENTS.

BY CHARLES W. PEARCE, MUS.DOC. CANTAB.

THE herculean task which the present Dublin Professor set himself to accomplish, and which he duly entered upon ten years ago, is now nearing its completion. The volume before us is the first of two which will conclude a series of treatises intended to cover and exhaustively deal with every branch of study bearing upon the art of musical composition as practised by the best composers of both classical and modern times. The enthusiastic love for his work which the author has everywhere shown in each of his preceding volumes—an enthusiasm which in countless cases has been communicated from the writer to the student-readers of these books—shines forth with undiminished brightness from every page of this new treatise; for in writing about the orchestra it is well known that the author is dealing with his own favourite artistic hobby, the subject which perhaps of all others has for him the greatest individual attraction. Although everyone will claim Professor Prout to be a conscientious all-round teacher of his art—he has fully proved himself to be this by the masterly and patient way in which he has treated one by one each of the academical processes of Harmony, Strict and Double Counterpoint, Canon, Fugue, Rhythm, and Form—we may, nevertheless, expect to see him taking up the subject of Instrumentation with more than renewed energy, because this has been the one particular pet study of his life. Nor are we mistaken in our forecast. Our author begins his preface by explaining that the two years and a half which have gone by since the publication of "Applied Forms," have been mainly given up "to the laborious preliminary investigations necessary to enable him to do some measure of justice to his subject." Before a single line of the text was written, nearly every orchestral score in his library was examined, and a list of some fourteen hundred passages was made for quotation or reference. Those who know Professor Prout personally, and are acquainted with the extent of his library, can perhaps form some idea of the magnitude of this labour of love; everybody who reads his book on the Orchestra will wonder that he

had any time left out of the aforesaid two years and a half for teaching, for playing Bach's Fugues, for visiting Norway, or even for living. Yet he has been amongst us day by day during all that time as a recognized leader in his profession, and this time-consuming book which he has now produced will do much to save many a precious moment in the lives of his brother musicians.

The plan of the work is very simple. The instruments of the orchestra are dealt with individually, with detailed explanations of the mechanism, character of tone, and special features of technique belonging to each, given in the author's familiar style of writing—"as if he were talking to you," suggests a friend at our elbow. Incidentally, of course, the principles of combination and of orchestral colouring are touched upon here and there—this was inevitable, but it will be reserved for the concluding volume of the series to show more fully how the colours of the musician's "palette" may be mixed and applied to the orchestral tone-picture he may have upon his "easel."

Chapter I. is introductory: it explains the synonymous terms orchestration, instrumentation, and scoring, and also briefly touches upon the historical side of the subject, showing how the scores of Bach and Handel differ in their treatment of the instruments from those of Haydn, Mozart, and later composers; clearly pointing out how far an instruction book can (and cannot) teach the student how to use the various tone-colours which the orchestra offers him. It further prescribes the necessary educational preparation required for this particular branch of musical study—such as a thoroughly practical acquaintance with the C clef, etc.—and shows how the power of orchestral tone-perception may be acquired, both as regards the faculties of "hearing with the eye" and "seeing with the ear." Two footnotes, in which the author modestly gives his own experience concerning these training processes, will be highly valued by every young musician who reads the book, especially if he is not a dweller in a large city—and consequently has but very few opportunities for hearing a good band.

Chapter II. describes the composition of the modern orchestra and the arrangement of the score. To show how complete the author is in everything which he does, we may mention that a brief description is given of those

"less frequently used" instruments, the xylophone, the czebalom, and the *hurdy-gurdy*! [Haydn and Mozart occasionally use the last-named in their scores.] The modern tendency of using three of each kind of reed instrument for the purpose of obtaining complete harmony amongst a single tone-family is noticed, but the student is wisely warned not to put a serious obstacle in the way of getting his music performed by being too lavish in his multiplication of players. The various methods of arranging the instruments in a score are dealt with in a very interesting manner, many eccentricities being pointed out. Here, for instance, is the arrangement of parts in the score of Cherubini's overture to *Lodoiska* (1791), reading downwards from the top line:—Drums, horns, trumpets, oboes, clarinets, flutes, 1st violins, 2nd violins, viola, bassoons, trombones, basses. And in the first edition of *Don Giovanni* the least-used instruments (generally trumpets and drums) were printed in an appendix at the end of the volume!

In Chapter III. we are fairly on our way, by being formally introduced to the orchestral instruments one by one. And here, the author's experience as a teacher having convinced him that many students do not know many of the instruments "by sight," he has wisely deemed it advisable to give illustrations of nearly all of them. Accordingly, we are shown what a VIOLIN looks like—full-face and side-face; the VIOLA being, of course, described as a larger instrument of the same species, does not need its portrait to be given.

Professor Prout is remarkably happy in his explanation of the seven positions in violin-playing—indeed, it is with some difficulty that he refrains from discussing the entire technique of the instrument; he has, as it were, to pull himself up and almost regretfully observe that "as this book is not a violin tutor," it is not his business to go any farther into technical details. But there are other points still left for his explanation; *bowing* is one of these, and straightway, seven examples, selected from the works of Schubert, Haydn, Beethoven, Mendelssohn, and Auber, are placed before the student as models of the most frequently used bowings, others being reserved for some of the later examples. The art of *double-stopping* is illustrated in the same way by admirably chosen excerpts and by general principles laid down in carefully worded suggestions—we can scarcely call them *rules*. Then we pass on to consider the various kinds of *tremolo*, the *pizzicato*, the *col legno*, and the *con sordini*, every new point being illustrated by an example culled from exactly the right score for the purpose. We have never seen the theory and practice of *harmonics* better treated in any book, "tutor" or otherwise; and the table of "touched notes" on p. 37 will be of much service to orchestral writers who are not themselves violin-players. The illustrations of the successful and effective use of harmonics are taken from the works of the more modern composers, Raff, Wagner, and Saint-Saëns. The division of violins into more than two parts is next dwelt upon, and illustrated by two somewhat archaic examples—the overture to Weber's *Enryanthe* and the Adagio from Haydn's Symphony in D, No. 43—the latter showing the use of the wavy line which was formerly used to indicate the *vibrato* or "close shake." The well-known division of the violins into twelve parts in *Das Rheingold* is, of course, referred to, but not quoted. The VIOLA receives as interesting a treatment as the Violin. The illustrative examples show how it may be written for as the *highest* string part, how the violas as a body may be divided into firsts and seconds, how the *lowest* string part may be assigned to the viola, how violas may take the place of violins in passages requiring a sombre tint, and how in

orchestral music the viola may be used as a *solo* instrument. The chapter ends with a brief description of Hermann Ritter's VIOLA ALTA (recently heard with considerable approval in London) and the VIOLA D'AMORE—as written for by Meyerbeer in the first act of *Les Huguenots*.

Chapter IV. is devoted to the VIOLONCELLO and CONTRABASSO, both of which have their portraits presented upon their introduction. Here the seven positions of the former instrument are gone into, and the Professor is again obliged to remind himself that he is not writing a "Violoncello Tutor." Some beautiful examples of the *melodic use* of the 'Cello are extracted from Symphonies by H. Goetz, Brahms, and Raff, not to mention other works. The Professor has something to point out in each quotation, some hidden beauty which might otherwise escape the observation of an inexperienced score-reader. The division of the 'celli into two or more parts is equally well illustrated. Who but Prout would have thought of Cherubini's "Chant sur le mort de Joseph Haydn" as an example of solemn string tone-colour in what may be termed its *male-voice* register? The picture of the DOUBLE-BASS shows also the short stumpy bow with which the instrument is played. The different tunings are explained, and mention is made of a double-bass "made in Germany" with a fifth string tuned down to 16-ft. C. One of the most striking examples in the entire book is an extract from Spohr's Symphony, Op. 20, in two parts only, showing a light *pizzicato* accompaniment by the double-basses to an expressive melody played by all the 'celli on the second string. Amongst the curiosities of double-bass music, we have the extraordinary *obligato* to Mozart's Aria, "Per questa bella mano," in which the unwilling orchestral leviathan is written for as high as E—third leger-line above the treble staff! Present-day players pronounce the passage to be impossible.

In Chapter V. we have the HARP discussed, in company with its cousins, the GUITAR and MANDOLINE. The Professor's enthusiasm again takes him some distance along the road usually pursued by an ordinary instruction book for the harp; but he does his readers immense service by these little excursions. It is not every student of orchestral writing who has access to a harp for the purpose of making practical experiments, in order to solve knotty problems of technique: this chapter will clear up a great many difficult points connected with the instrument which were left in more or less obscurity by previous English writers on Instrumentation—the exact use of the pedals, the character of the fingering, and the *glissando*, for instance, to say nothing about the employment of harmonics and enharmonic synonyms. The examples illustrating the use of the harp with other instruments are especially charming; Professor Prout's two and a half years have been exceedingly well spent in his library amongst his numerous scores. The other two instruments dealt with in this chapter are dismissed with but brief descriptions; a footnote on p. 86, however, warns the reader that it is useless for him to attempt to *write* for the guitar unless he can *play* it. The mandoline picture looks distressingly unattractive without the usual decorative ribbons or streamers which make its appearance so fascinating to its lady admirers, and the plectrum is not shown. But these deficiencies are amply atoned for by the two illustrative extracts from Handel (!) and Paisiello. This very delightful chapter ends with a brief notice of the LUTE and THEORBO, and a reference to Chapter II. of "Applied Forms" for directions how to write for the PIANOFORTE.

In Chapter VI. we are introduced to the wind section

of the orchestra, the different kinds of FLUTES being disposed of first. Two pictures of the flute are given—one in § 129, the other in § 130; these appear to have different key-arrangements, but the difference between the two pictures is not explained. The musical examples showing the *solo* use of the flute are worthy of the best attention: they are taken from the works of Gluck, Auber, Dvořák, Cherubini, and Haydn. Nor are the passages selected to show the use of two independent flute parts less interesting. The mention of the flutes in D flat and E flat brings forward that vexed question of the puzzled tyro:—"Why not write the transposing instruments at their real pitch, and thus make the scores easier to read?" The Professor answers this querulous query in a very convincing way, clearly showing *why* the small amount of trouble involved in transposing should be thrown upon the composer rather than upon the player. That dangerous instrument the PICCOLO is very ably dealt with; one of the best examples of its really artistic use is a short eight-bar extract from Dvořák's 5th Symphony (*From the New World*).

The double-reed instruments are introduced in Chapter VII.—the OBOE, OBOE D'AMORE, COR ANGLAIS, BASSOON, and CONTRAFAGOTTO. These are all dealt with in succession, copious examples of their *solo* use being quoted from the scores of the great masters by way of illustration. We are much impressed with the great variety of those selected to show the proper treatment of the oboe; these range from a quiet use of a few of the lower notes of the instrument, accompanied by soft trombone chords (a discovery of Schubert's, our author informs us), to an elaborate *cantilena* passage taken from Cherubini's *Elisa* which covers nearly the entire compass of the oboe. The use of oboes for the two lower parts of a score is charmingly exemplified from the first act of Auber's *Le Philtre*. Graun's unpublished "Passion" music is drawn upon for a beautiful example of a *solo* for the oboe d'amore, and Cherubini's *Médée* furnishes an extremely fine *solo* passage for the bassoon. The *mixing* of bassoons and 'celli for a four-part accompaniment to a voice is admirably exemplified by an extract from the Romance in the first act of Weber's *Euryanthe*. The quotation of the inimitable contrafagotto notes with which Papa Haydn exhibits his keen sense of the ridiculous at the wrong moment, even when writing *sacred* music ["By heavy beasts the ground is *ff* TROD" (*Creation*)], was, of course, inevitable. But nowadays we try to keep such theatrical comicities outside the scores of our religious music.

The single-reed instruments, CLARINET, CORNO DI BASSETTO, BASS CLARINET, and SAXOPHONE, are described in a long but an exceedingly interesting chapter which occupies close upon thirty pages of the book. We are glad to see that an emphatic protest is entered against "the common but quite indefensible spelling," *clarinet*, which our author informs us has nothing whatever to do with the English word "clarion." Organ-builders are great offenders in this respect; probably they make *their* mistake by so often having the word "clarion" before them in specifications; but as this word implies a 4-ft. stop, *Clarinet* (which is generally the name of an 8-ft. stop) cannot possibly be its diminutive. The technique of the clarinet is most graphically described; students would do well to get the book for this description alone. The table of signatures of all the keys for each of the three clarinets in general use (p. 152) will be most useful to beginners for reference, clarinet notation being certainly not one of the easiest features of the study of orchestration. Professor Prout's wide reading has detected curiosities even in clarinet literature. Cimarosa, he tells us, wrote

for his B clarinets in the opera *Matrimonio Segreto* with the *tenor clef*—the notes thus appearing on the right lines and spaces for the usual transposition, but an *octave too low*! Want of space makes it impossible to notice more than two of the cleverly selected musical examples—the opening prelude to Adolar's air in the second act of Weber's *Euryanthe*, a passage which embraces nearly the entire range of the clarinet, and a beautiful *pianissimo* *solo* from Tschaikowsky's "Symphonie Pathétique." The book seems rich in examples of passages of unaccompanied two-part harmony; we have already commented upon one. Ex. 134 furnishes another instance from *Siegfried*, and 137 yet another from *La Clemenza di Tito*. The chapter ends with a table showing the compass of all the varieties of saxophone, and one example of the use of this instrument, a charming extract from Bizet's *L'Arlésienne*.

The HORN and TRUMPET occupy our attention in Chapter IX. Here, again, the Professor discusses the question of the notation of transposing instruments. He says: "To write the real note to be sounded would greatly complicate matters for the player. Suppose, for instance, that the note the composer wishes heard is *g* (second line of treble staff), and that this note is written in the horn part. If he is playing on his C horn, the performer will have to sound the twelfth note of the series, if on an F horn the ninth, on a G horn the eighth, and so on, and there would be constant risk of mistakes. But, with the notation actually in use, the *g* just given shows him that he is to play the sixth note of the series, and the note that is sounded will depend upon the crook he is using at the time." Curiosities of horn notation are noticed on p. 181. Spontini wrote for the F horn in the mezzo-soprano clef, so that the player could think of his part as if it were written in the G clef and the reader could have the real notes before him. Cimarosa wrote for E flat horns in the bass clef, so that the notes, if read in the G clef, would be right for the player, but the reader has to transpose them an octave higher. A quotation from Hawkins' "History of Music," given on p. 183, seems to point to the discovery of stopped notes for the horn as having taken place in the year 1773, when a "foreigner" named Spandau played at the Opera House a concerto for the horn in C minor, the performer "attenuating" the sounds by putting his right hand into the bell of the instrument.

Dr. Prout never gave any better bit of advice to a musical student than that which he brings forward in § 363: "It is absolutely necessary, if the part is to be effective, to *write vocally* for the horn. A horn-player is like a singer—he cannot depend upon producing with accuracy and certainty any note which he cannot hear in his mind's ear before he sounds it." Verily, the examples of horn passages quoted from the great masters fully bear out the truth and wisdom of this injunction. The "natural" horn is first treated, and the musical illustrations are from Cherubini's *Elisa*, Spontini's *La Vestale*, Schubert's Symphony in C (No. 7) and *Lazarus*, Meyerbeer's *Huguenots*, Weber's *Preciosa*, Rossini's *Semiramide* and *Guillaume Tell*. The description of the valve-horn, and the explanation of the effect of the pistons on the pitch of the instrument, could scarcely be improved upon. The two musical illustrations (from Schumann's Concert-stück, Op. 86, and Wagner's *Tristan und Isolde*) still further enforce by example the rule that a horn part to be effective must be *vocal* in character. A curiosity in horn music is given on p. 196, where Wagner, in a four-bar passage quoted from the score of *Lohengrin*, indicates *three changes* of crook without allowing a single *rest* for so doing! Before finally leaving the horn, a few words



are added about the POST HORN. We are told that as a regular constituent of the orchestra it is found only once in the works of Mozart, and only once in the works of Beethoven—a simple, straightforward, and useful statement, truly; but one which necessarily involves a very great deal of painstaking research before it could be authoritatively made.

The TRUMPET has about a dozen pages devoted to it. Beginning with a short account of the high and florid trumpet passages found in Bach's works, and a description of the two classes of players known as "Clarinbläser" and "Principalbläser," Dr. Prout passes on to explain and illustrate the more modern use of the natural slide, and valve trumpets. Beautiful instances of the *piano* use of the trumpet are quoted from the *Creation* and Mozart's *Thamos*; and a fanfare for six trumpets in C from Verdi's *Otello* shows the use of the upper C (the sixteenth harmonic). The use of the same note—but as the twelfth harmonic on the trumpet in F—is shown in an example from *Götterdämmerung*. And as a curiosity in trumpet music, we have on p. 210 an interesting quotation from one of Mozart's eight pieces for two flutes, five trumpets, and four kettle-drums. Here, says the Professor, we see "probably the latest example of the use of the highest notes of the trumpet" as written for the "Clarinbläser" of Bach and Handel's time.

Chapter X., in about thirty pages, disposes of the remaining brass instruments, CORNET, TROMBONE, TUBA, OPHICLEIDE, SERPENT, and BASS HORN. Our author cleverly remarks that the real difference between these instruments and those described in the preceding chapter may be thus defined: In the horn and trumpet only the *higher* upper partial tones of the tube were employed; in the cornet, trombone, etc., only the *lower* notes of the harmonic series are available. After the usual protest against the cornet being allowed to take the place of the trumpet in the performance of classical works, Professor Prout proceeds to illustrate the *legitimate* use of the former instrument by quoting passages from Meyerbeer's *Huguenots* and *L'Africaine*, and Gounod's *Faust*. Ex. 173 (p. 219), from J. S. Bach's church cantata, "O Jesu Christ, mein Leben's Licht," is decidedly curious from several points of view. We may well envy the Professor's intimate knowledge of the Bach scores when he is able to state authoritatively that this is "the solitary instance in Bach's works of a piece accompanied by wind instruments only." The extract is scored for Litui 1 and 2, cornetto, and three trombones. "Litui" is explained as being the Latin name for the curved trumpet (probably horn in B flat alto, or B flat trumpet); the "cornetto" "was an instrument of wood, pierced with holes, like a flute or oboe, but played with a mouthpiece like that of a trumpet, instead of with a reed."

Capital explanations are given of the seven positions of the trombone slide, and of the so-called "pedal-notes" of the instrument. The musical illustrations here are remarkably fine; these exhibit the use of the trombones (a) by themselves, (b) as part of full harmony for the whole mass of brass instruments accompanying a tenor chorus, and (c) for *piano* and *pianissimo* effects. No example is quoted to show the vulgar *abuse* of these noble instruments by putting them to double the voice-parts throughout an entire chorus. The scores of Prout's *Red Cross Knight*, Dvořák's 1st Symphony, Tschaiikowsky's "Symphonie Pathétique," and Schumann's *Der Königssohn* are effectively drawn upon for illustrations of the use of the tuba; and, of course, there could be no better example of the "bellowing tones" of the ophicleide than the immortal descending E major scale passage in the *Midsummer Night's Dream*.

The final chapter (XI.) deals with instruments of percussion—viz., the family of drums, *plus* that increasing family of metallic sound (noise?) producing apparatus which is sometimes vulgarly, but expressively—nay, feelingly—described as "kitchen furniture." The examples of the orthodox use of the classical pair of *tympani* range from J. S. Bach to Bizet and Berlioz; the author's own 3rd Symphony furnishes an interesting illustration of the use of three drums, in addition to one taken from Spohr's Historical Symphony, while Berlioz' "Symphonie Fantastique" is laid under contribution for the famous thunder effect produced from two pairs of drums, with two players to each pair. Then we are shown how to use the big drum, after being somewhat ignominiously referred to the Salvation Army and other bands for a pictorial illustration of what the instrument is like! Thence we pass on to the due consideration of the SIDE DRUM and TAMBOURINE. (Curiously enough, we are referred, not to "General" Booth's followers for a description of the latter, but to Grove's Dictionary, from which a paragraph is quoted by permission of the publishers.) The Professor keeps back the noisiest elements of the orchestra until the very end of this final chapter, and begins his account of percussion instruments in which the tone is produced by the vibrations of metallic bodies with a description of the various kinds of BELLS. J. S. Bach's church cantata, "Schlage doch, gewünschte Stunde," furnishes a beautiful example of an accompaniment to an alto voice, consisting of strings and two bells sounding the tonic and dominant of the key. The use of the GLOCKENSPIEL (of which no picture is given) is musically illustrated by the famous passage from *Die Meistersinger* which accompanies the entry of the apprentices with their toy-instruments. Then we are introduced to the TRIANGLE, CYMBALS, and GONG, the concluding example (No. 206) being taken from the commencement of the barbaric music in the second act of Spontini's *Fernand Cortes*, which probably contains the greatest amount of noise in the smallest amount of space to be obtained from any score, ancient or modern.

And so ends the book. But not without a serious word of warning to that misguided individual, the conceited musical "student" who may fondly suppose that "there is nothing more to learn." The Professor has at least one more shaft in his quiver; in the next volume of the series he proposes to discuss balance of tone, orchestral colouring, combination, contrast, the accompaniment of voices, and "many other points" necessarily omitted or but merely touched upon in a purely incidental way in the book before us. Altogether, this first instalment of what ultimately will doubtless be the finest work on orchestration in the English language is a remarkable production, coming as it does from a truly remarkable man. It is not only enthusiastic in style—it could scarcely be more so—it is authoritative to the last degree. Every statement is made as the result of a long and patient inquiry into the absolute truth of the thing stated; there is no theorizing indulged in, no vain, cloudy suppositions raised, no playing with or twisting of the plain unvarnished facts of the case. Nothing is written which cannot be fully vouched for, and, if need be, "chapter and verse" given in support of its accuracy. A student who may require reliable information on any technical point connected with a certain instrument will, in this book, find what he looks for—what the instrument is like, how it is played, what is its particular mission or function in orchestral organization, and how it has been used for solo purposes (accompanied or unaccompanied by other instruments) by all the greatest masters from Bach onwards. Nor does the usefulness of the book



end here. No musician worthy the name can have 206 extracts from the choicest scores placed before him without having his own artistic imagination most powerfully excited. He is led to feel that perhaps, after all, *he* can do something of this kind himself; and if he does not straightway go and do it, the fault certainly cannot be laid to the charge of Professor Prout. But if the student's ambition be not aroused in the direction of actual composition, he can still benefit very largely from the use of this book. Nothing will help him so much if he desires to be able to read an orchestral score with tolerable fluency. Here he has placed in his hands what the author justly claims to be "a graduated course of score-reading such as he cannot possibly obtain by studying the [entire] works from which the various quotations are taken." It is remarkable that out of the 206 examples scarcely one has been used previously by the author in his popular "Primer of Instrumentation" issued some twenty years ago. We shall look forward with more than usual interest to Professor Prout's next book, the concluding volume of this monumental series of text-books.

#### CHOPIN AND HIS INTERPRETERS.

THE reappearance of M. Vladimir de Pachmann, after an absence of six years, has resulted in the usual encomiums on his rendering of the music of the Polish composer. And there is nothing fulsome or exaggerated in that praise; his excellence is admitted by all judges worthy of the name. There are very many pianists who can play the notes Chopin wrote, and with unerring precision; and there may be many who can indeed feel the particular mood or atmosphere of this or that piece; yet among these many, how very few there are who have the power to convey to others the impressions which the music makes on them! It is the possession of that rare gift which distinguishes a great artist. In Plato's "Ion," Socrates describes the poets as the interpreters of the gods by whom they are severally possessed; actors and rhapsodes as intermediate links, as interpreters of the poets; and the spectators as "the last of the links which receive the power of the original magnet." This transmission of power may, however, be interrupted, and yet without flaw in the intermediate link; the spectator, or, in the case of music, listener, may be, nay, often is the weak point in the chain. When, however, an audience is carried away by the rhetorical power of an actor, or the sympathetic tones of a performer, then the indifference or coldness of this or that individual is powerless to impede the magnetic current.

In music the interpreter or middle link has at all times a difficult, responsible task, and a particularly trying one in the case of Chopin. He may not be able to reveal the full emotional power of a Bach fugue or Beethoven sonata, and yet he may show such deep insight into the intellectual wonders of the music as to rivet the attention of his audience: one, and by no means unimportant, part of the message is, at any rate, properly transmitted, and makes its due effect. Intellect rather than emotion was the force by which the late Dr. von Bülow principally swayed his audience.

Now, Chopin's music is not intellectually strong. There are mighty outbursts of passion, tender, romantic, melodious strains, tones, yearnings, sighings; the harmonic colouring is rich and variegated, while the writing for the pianoforte, according to the mood, bold and vigorous, or delicate as lace-work, is always original and fascinating. Its strength lies in its emotion, and in the manner in which that emotion is expressed. There is everything

in it to tempt the virtuoso, yet the interpreter must never forget, even for a moment, that Chopin wrote, not for the glorification of the player, but merely for the better realisation of his feelings—or rather, wrote down secrets whispered to him by the Muse. Even in the *Etudes*, in which technique seems, at first sight, the end, lie concealed poems which are only revealed to those who are persuaded that the notes are but outward signs of an inner manifestation.

The number of really great exponents of Chopin's music is so small that it can be counted on the fingers of one hand. Liszt, the great contemporary of Chopin, with his wonderful command of the keyboard, and his intimate acquaintance with the man and his music, ought, one might imagine, to have been a great interpreter of Chopin. And yet the two composers differed so greatly in individuality, and consequently in the character of their music, that we are disposed to think that the king of pianists was not, after all, an ideal interpreter of the tone-poet.

Even Rubinstein, who had such wonderful power of entering into the spirit of different composers, was not at his greatest when playing Chopin. His superb mastery of the instrument, his wonderful touch, his strong emotional feeling, all helped to render his Chopin performances highly impressive; yet his earnestness and impetuosity often seemed too much for the delicate, dainty art-work he was expounding. It was, after all, Beethoven, a blending of intellect and emotion, which engaged Rubinstein's full measure of strength.

Among modern pianists there are two who have won special fame as Chopin players—the one, already named, is Pachmann; the other, of course, is Paderewski. It is easy to feel that both these remarkable performers are in special touch with Chopin; to explain this is, however, quite another matter. Temperament, early training, environment, have no doubt much to do with it; but there must be some special spell exerted over them by the music, beyond the ken of reason to discover, and of which they themselves are probably unconscious. Rubinstein we have said was greatest as an interpreter of Beethoven. One would not say that of Paderewski, still less of Pachmann. Critics, as is well known, are not always of one mind, yet on this point they have been pretty well agreed; and, further, as if those artists recognized the justice of the verdict, Beethoven's music is never a marked feature of their programmes, at any rate in London. We do not for a moment imply that either is unable to appreciate and feel the greatness of that music, but merely that they have not the same power of communicating their thoughts and feelings with regard to it as they have in the case of Chopin. This difference between them and Rubinstein is curious, and worth noting; performers who achieve greatness, as is the case with all the three named, show predilection for some particular master, and this is their mark of individuality.

"One star differeth from another in glory"—thus wrote the apostle of the Gentiles. The glory of our two great pianists, Paderewski and Pachmann, is to have revealed to us in full measure the genius of the Polish composer.

#### THE DELUGE OF EMOTION.

THERE is, perhaps, no more wonderful sight in the world, if you are in the mood for observation, than a concert audience seen from the critics' cross benches at St. James's Hall. The rows of faces stretch across the hall, and on every face, seen in profile, there is a different expression, and every profile has a different character, contrasting somewhat strangely with that next to it. And

whatever the expression may be, there is a strange air of intentness as if each human being were listening to some message from another world. I pointed out the pictorial possibilities of the scene to an artist friend of mine, and he agreed that a fine and impressive picture could be painted of just one row of the stalls; but, he added, it would be very difficult, and then he made further remarks which showed that he entirely failed to grasp the impressiveness of the scene, or else I misunderstood his technical language and imagined that because he looked at the matter as a practical painter, he therefore could not grasp what I may call the spiritual significance of that row of profiles listening so intently and with such evident forgetfulness of the rigid bonds of self. I daresay he thought I was a gushing fool who knew nothing about the painting art and failed to see the actual possibilities of line and colour and the fine pattern to be made from them. And that is just the position of all musicians, literary men, and painters towards the general public, and, on the whole, the general public deserves the contempt of the artist.

If a man, knowing nothing of the technique of painting, is placed before a fine picture, he invariably praises the subject first of all, and, if he be not shy of expressing an opinion, proceeds to gush over its beauties; but always from the point of view of its subject. Place a painter before the same picture, and, a kingdom to a China orange, he will make some remark that will strike the gusher as singularly prosaic; the talk will be of values, tones, decorative effect, and never of the poetic feeling of the whole. I once heard a very distinguished painter criticise a picture by a friend of mine when the three of us were alone in the studio. The picture realized barge-life, and the central figure was that of a sunburnt woman, strong and lithe of limb, nursing a curly golden-haired child. There was the point for gush—the contrast of tender motherhood with the busy, practical life of the river. But the very distinguished painter merely took his cigar from his lips, and, following the outline of the figure with his forefinger, ejaculated, "I like that—decorative." He then proceeded to criticise the position of the child's head in the picture, thought it should not have been placed quite so much in the centre, and suggested that the left-hand corner of the canvas should be filled up with more detail; but though he talked for quite five minutes, he said nothing of the feeling of the whole. The criticisms of literary men are rather more in line with the criticisms of the public than is the case with music or painting, for the simple reason that literature, with the exception of lyric poetry, has no existence apart from its subject and the thoughts derived from and illustrative of that subject; there is a good and bad style of writing, it is true, and there are many technical merits that escape the appreciation of the layman, but the style cannot properly be admired apart from the subject, which so conditions it, unless one forgets that the first duty of words is to express thought. With music and painting, however, it is different, because each has an existence apart from its subject, and, indeed, apart from any meaning at all. A picture may be, and, to a certain extent, should be, a beautiful decorative pattern of line and colour—a fact so well understood by Japanese artists and so little grasped by the early Victorian painters; and a musical composition may be—and, again, should be—a beautiful sound-architecture apart from any programme, emotional or pictorial. Consequently, these two arts differ very considerably from literature, which in itself is not an art at all so far as its medium of expression, ordinary human speech, is concerned. The art of fiction, for example, is the art of characterization, the development of the story,

and the appropriateness of the language to the ideas. The general public, perhaps, is only dimly aware of the art displayed in the dramatic and fictional masterpieces of the world, but that obtuseness does not so very much matter, because the ideas of literature are its main end, and any ordinarily intelligent person can grasp those ideas.

In returning to the judgment of the public, it should be said that music is criticised in the same way as painting and with the same results. The public is set down to hear the "*Symphonie Pathétique*" of Tchaikowsky, and what is the result? "So sad and touching, so full of mingled gloom and gaiety: it was the swan-song of Tchaikowsky's life, you know; he himself died soon after its first performance—such a sad life! It really is most touching. I have heard it *six* times, and always it moves me." That is the general tone of the public's criticism. Or it may be the layman is asked to listen to the *Parsifal* prelude. The result is the same: the poetic meaning and the spiritual yearning of the music are alone mentioned. "It lifts me above the earth; I seem to float among the stars, and my soul is filled with a divine pity for the pathetic struggles of mankind to attain its ideals." And what does the musician say? I remember hearing the "*Symphonie Pathétique*" with a young composer, a friend of mine, the very first time it was given in London. During the performance it was evident he was very much moved, but after it was all over his first remark was of a prosaically technical order, dealing, so far as I remember, with the cleverness of the rhythm, the strikingness of some of the harmonies, and the wonderful resourcefulness of the scoring. Hardly a word did he utter concerning the poetic or emotional side of the symphony, and yet I knew quite well he had appreciated it.

The difference between the standpoint of popular and expert criticism is that one concerns itself only with the emotional content of music and the other with the way in which that content is expressed. In other words, the public always judges the arts of music and painting from what may be called their "literary" point of view. If a painting, it is the subject; if music, the emotional content of the composition. For this very reason the judgment of the public is of value, as Wagner well understood; for no one will deny that it goes to the very root of the matter—the thing expressed; but, on the other hand, it is a dangerous form of criticism, for it puts bad work on the level of good, so long as something is expressed, and something can be expressed by art that is intrinsically bad. Also it is dangerous, because it brings down all art, and especially music, to a thing that merely causes pleasurable emotion, an excitement of nerves and brain, and places it very little above anything else that satisfies the cravings of physical sensuousness, such as rich food, rare wines, or (this will not appeal to everyone) an excellent cigar. That is the lowest form of musical enjoyment, but, it is true, there are degrees in the public's appreciation of music. To some people a Beethoven symphony suggests all kinds of pictorial ideas, and that is certainly a more intellectual way of looking at music than the merely physical emotional attitude; but, nevertheless, it is wrong, and is an outrage to Beethoven's genius. Others there are who find in music an expression of themselves, who twist the composer's utterances to the illustration of their own troubles and sufferings and aspirations. That, again, is an advance towards some kind of intellectuality of listening, but also it is somewhat of an insult to the art. The general bulk of the public, however, allows itself to be swayed hither and thither by the emotions expressed by the composer; surrenders its will to the demands of the music, and is,

in fact, hypnotised. It is a strange thing, too, that this hypnotic state of mind is glorified as an instance of the great powers of music and as a most desirable thing: the Wagnerienne, as Nietzsche sarcastically calls the woman who is devoted to the Bayreuth master's music—we all know her—the Wagnerienne glories in giving herself up to the hypnotic influences of the master's music; she will tell you that during *Tristan und Isolde* she was swept away on the flood tide of emotion, that she had to shut her eyes, so powerful were her feelings, and so on. And all the while she expects you to admire her sensitive superiority, whereas, in reality, she has been no whit superior to those misguided savages who mutilate themselves in the ecstasy of their religious delirium. I have seen this musical-hypnotism with my own eyes. Only the other day I was at a Wagner concert, and took occasion to look about me. To my right was a woman with closed eyes, breathing stertorously, for all the world as if she were under the influence of chloroform or ether; to my left was a pale young man whose eyes were starting out of his head; vacant his vision and fixed. Can it be good for human beings, I thought, to be so influenced by music; can it be right that their intellect should sleep so that practically they are drugged or hypnotized? When the concert was over a sentence of Nietzsche's came into my mind and let in a flood of light on the murky doubts within it. Here is the sentence: "They are Wagnerians, they understand nothing of music."

That is the very point. To approach music—any music, not necessarily Wagner's—in that spirit is to be able to grasp only the emotional content of the art, to be swayed by it alone, to bid the intellect cease to work, to be bound and gagged by the senses. The unfortunate thing is that music requires knowledge for its proper appreciation, and that knowledge is not so easily gained. It is generally assumed that music is the one art that everyone can understand, whereas it is the one that is least understood. Pictures may not be appreciated at their proper value; the public may pass over the fine artistry that appeals to the skilled judge; but, when all is said, the thing as a whole is before one's eyes, and it does represent some definite aspect of the material world, or it is an expression of a spiritual meaning in terms of materialism. In its essence it is even a more natural human language than words, so that the veriest dullard must grasp a good deal of its import. But to appreciate music one must know something of its construction, one must be able to recognize its beauty of harmonic texture, or else the whole thing is a sea of sound, through which the only clear appeal to the ear is its emotional or melodic rise and fall of line. In music the emotion expressed may be said to be the drawing, and the larger and bolder the outline the more easily it is grasped by the ignorant listener. In Wagner especially is this line clear and bold, and because of that his music makes an immediate appeal to the public. All music makes the same appeal, but some compositions are less clear in outline, and, consequently, less easily grasped and less popular. Brahms is a good instance of this.

To the musician, however, there is never mere outline in a composition; he is never likely to be hypnotised by the rise and fall of emotion, because, in listening, his brain is at work appreciating this harmony and that clever bit of scoring; admiring the wonderful polyphony and the skilful development of the themes. And while this is going on in his mind, another part of his brain is judging the composition as a whole, admiring its poetic atmosphere. His attitude towards music, even the most emotional, is never blind, nor is it weakly subjective. He

is an artist, and he judges the whole work from an artistic and intellectual standpoint, and though that intellectual appreciation is suffused with feeling, the two being so inextricably mixed that it is quite impossible to separate them and say this is intellect and that feeling, yet the surging of the most emotional music that was ever written does not hypnotise him as it does those who give themselves up solely to its appeal and have not the knowledge, if they have the will, to view the composition as a work of art. There are many virtues required in listening to music. First, there is patience, and then there is the capacity of mental application; to these qualities should be added a brain that is thoroughly awake and a sensitiveness that is not dulled by a physical state. Indeed, the proper appreciation of music requires so many qualities, so much knowledge, such keen concentration and restraint, such nicely poised objectivity, that to be able to listen to music as it should be listened to is a gift in itself. That very few people in an ordinary audience have that gift, my own observations compel me to affirm; and unless music is listened to in that intellectual spirit I am afraid that instead of its doing good it probably does a great deal of harm. And the unfortunate aspect of the matter is that while modern composers give more food to the intellect than those who lived in the past, for the reason that the resources of the art are greater, the possible combinations more subtle, and the whole texture of music more complex, so that in listening intellect is set a much more difficult task to achieve than was the case with simpler music, at the same time modern compositions have a more massive and bolder emotional design, with the result that the subject appeals directly to the general public, who only appreciate this side of the composition and ignore all else that makes it a work of art and not a mere cause of emotional excitement. Many writers have deplored this modern tendency of the art, and have condemned it; whereas the really deplorable matter is that the public is not educated sufficiently to appreciate music in the proper spirit. We do not want less emotion in music, but more capability of intellectual appreciation on the part of our audiences, who will not then be overwhelmed by a deluge of emotions.

EDWARD BAUGHAN.

#### LETTER FROM LEIPZIG.

THERE are two deaths first to mention, which shortly after one another deprived Leipzig of two musicians. On April 18th died Professor Dr. Oscar Paul, professor at the University, teacher at the Conservatorium, and also musical editor of the *Leipziger Tageblatt*. In former years he had also written some theoretical and musico-historical works, which are not without merit. He had been no longer active as a practical musician for many years, being prevented by a serious malady of the ears of nearly thirty years standing. He had attained the age of sixty-two. The death of Theodore Gouvy, which followed on the 21st April, has, of course, stirred our minds much more, for Gouvy, who for a long time had wintered yearly in Leipzig, was esteemed and liked in all musical circles here as much for the sake of his noble and distinguished personality as on account of his importance as composer. This last winter Gouvy had had the gratification of hearing his "*Scenen aus Iphigenie*" at a Gewandhaus Concert, and of being a witness of its brilliant reception. Although Gouvy had received his musical training in France, his sympathies gravitated towards Germany, and thus one finds in his compositions a happy blending of French *esprit* and elegance with German thoroughness. Superficial critics love to call him a "Mendelssohnian." That Gouvy as a lad was influenced by Mendelssohn (as at that time were all young composers, Schumann not excepted) is a fact; but who



ever looks at his later works more closely must recognize that his dependence on Mendelssohn went no farther than the latter's dependence on Weber, or Brahms' dependence on Schumann and Schubert. If such a legend is once woven around a composer, all superficial writers on music will repeat it. Gouvy's principal works are his choral ones, the already-mentioned "Scenen aus Iphigenie," "Electra," "Polyxena," "Edipus," some Church music, Requiem, Stabat Mater, etc. A *Dido* is left unfinished.

Of any genuine operatic novelties I have none to chronicle, but it is worth mentioning that the attempt has been made to perform Wagner's *Meistersinger* in its entirety, without any cuts. In this form the work takes five hours, and it is almost to be foreseen that when the time came the customary cuts were introduced, for the weariness of the public was unmistakable. A short vaudeville in one act, which was probably quite new to the present generation, was given on May 8th. This was Goethe's *Jery und Bätely*, with music by Ingeborg von Bronsart. No one will offend the prince of poets if he expresses the opinion that the poem is thoroughly trifling. The music is on a similar level; yet it is quite pleasing and nice, and was kindly received by the easily-pleased Sunday public. The lady composer was called before the curtain and presented with a large laurel wreath!

A performance of Handel's *Esther* in Chrysander's arrangement is also worthy of mention. It took place in the New Theatre as a festival performance on the occasion of the twenty-five-year jubilee of King Albert of Saxony, under the direction of Dr. Göhler, who has conducted the Riedel-Verein since Dr. Kretschmar's retirement. The choruses were taken by the Riedel-Verein, unfortunately not flawlessly; the soloists were good on the whole. Herr Adolf Ruthardt at the piano, and Herr Paul Homeyer at the organ, discharged their duties in musicianly fashion.

Naturally, the flood of concerts has considerably abated, still a few stragglers have appeared, among whom—really worthy of note—was the little pianist, Bruno Steindel, not yet eight years old, who gave a concert on the 28th of April, and called forth general admiration, for not only is his touch solid and full, but also his technique is already far advanced, while his style of rendering gives evidence of natural intelligence and correct feeling. He played two preludes of J. S. Bach, Mozart's F major Sonata, a "Lied ohne Worte" of Mendelssohn, Chopin's Nocturne in E flat major and Fantaisie-Impromptu, Schubert's Impromptu, Op. 90, No. 4, two pieces by Schumann, etc. etc., and as encore Henselt's "Si oiseau j'étais." May the dear little boy not be overworked, and develop in a healthy fashion like the pupil of our Conservatorium, the fourteen-year-old Wilhelm Backhaus, who not long ago at a concert of the Bach-Verein proved himself a solid musician as well as an able pianist, in an English suite of Bach's, as also in the accompaniment of Schumann's favourite "Pilgrimage of the Rose."

The Conservatorium has appointed to the posts of the late Herren Coccius and Paul, two young teachers who have already won for themselves a good name as piano virtuosi; these are Fritz von Bose, hitherto teacher at the Grand Ducal Conservatorium at Karlsruhe, and Dr. Johannes Merkel. Besides these, Herr W. Rundson, a very renowned singing-master, has been acquired; he was, *inter alia*, eight years in a similar position at Cologne Conservatorium, and there achieved important results.

#### LETTER FROM BERLIN.

OUR concert season has reached the last stage of extinction: two to three concerts per week against double that number *per diem* before Easter. This is not very intelligible, since the weather is not likely to offer any open-air attractions for some time to come.

Our great orchestral associations, the "Royal Symphony," under Dr. Muck and F. Weingartner, and the "Philharmonic Society," under A. Nikisch, cannot boast of much enterprise in the field of novelty. Quite the reverse. A praiseworthy contrast was presented throughout by the popular "Philharmonie," directed by J. Rebeck. The last concert of the season produced a tastefully-written symphonic suite in five movements by the young American, Miss Helen C. Crane,

talented pupil of Ph. Scharwenka. But Ernst Otto Nodnagel's *Brave Little Tailor*, a kind of "pendant" to Richard Strauss's *Till Eulenspiegel*, without even the "extenuating circumstance" of the Munich composer's original and brilliant orchestration, requires a guide to track the meaning of the six "Leit-" motives, and proved a dead failure.

Considerable artistic research and labour in the bringing forward of unfamiliar works were also displayed by some less important orchestral societies, such as the "Fafner Verein," as well as by our great and small choral unions, likewise by numerous more or less distinguished vocal recitalists, Lilli Lehmann, Amalie Joachim, Eugen and Hermann Gura, Karl Mayer, von Zur Mühlen, Dr. Ludwig Wüllner, Dr. Felix Kraus (of Vienna), the above-mentioned E. O. Nodnagel (who completed his five "Novelty Evenings"), and others. Sjögren, Enna, Stolzenberg, W. Berger, Arnold Krug, Van Eyken, etc., appeared on the programmes of the "Freie Musikalische Vereinigung," started by the Klindworth-Scharwenka Conservatorium, at which the beautiful soprano and admirable expression of Frl. Jeanne Golz claim very special notice, and no less than thirty-two songs by seven almost unknown composers—Pfohl, Mauke, Schilsky, Feller, Tiesler, Rothstein, and Gleitz—were produced by the "Verein zur Förderung der Tonkunst" with varied success. The same society gave also a special "Karl Gleitz Concert," at which the just-mentioned lady gave a delightful rendering of a group of songs with genuine success. But the more ambitious instrumental works from the young composer's pen were, to say the least, disappointing. His violin sonata, Op. 3, is a poor imitation of Brahms, his orchestral "Pietà" is a copy of *Parsifal*, with a dash of the *Nibelungen* badly scored, and his very erratic "Irrlichter" for pianoforte and orchestra, Op. 9, is an interminable mixture of all styles. Frl. Martha Siebold deserved sympathy for her brilliant execution of a most difficult and ungrateful task, likewise in the rendering of an incongruous and wearisome set of variations. Let us hope that we shall not have a "Karl Gleitz" society in addition to the "Bungert" syndicate, the "Hugo Wolf," "Martin Plüddemann Verein," and similar well-meant but mistaken undertakings.

The last-named association, which was founded on the day of the composer's burial, 12th October, 1897 (counting at present about 100 members), has given its first concert. Judging from the vocal soli and part-songs brought forward, the ballads in particular are too closely moulded upon the model of Carl Löwe's great creations to entitle his epigone to such special distinction. What magnificent scope, on the other hand, there would be for a "Robert Schumann Society," for the purpose of rescuing the works of a real genius—cantatas, sacred compositions, part-songs, Lieder, ballads, etc.: hundreds of them—from unpardonable oblivion! The same may be said of Grieg's numerous and unaccountably neglected lyric gems. From this point of view, praise must be given to Bloch's "Gesang-Verein" for the revival of Schumann's "Pilgrimage of the Rose," although the performance of the vocal soloists, excepting the tenor, W. Rieke, left much to be desired. In the case of the new Madrigal Society, the selection (Orlando Lassus, Joh. Eccard, Gastoldi, etc.) was likewise superior to its execution. Herr Nik. Harzen-Müller's fine sonorous bass and unswerving intonation were, however, heard to great advantage.

Unique in its way was a sacred concert given by the "Bläserbund," consisting of about 100 brass instrumentalists, with kettledrum, under the still active conductorship of its founder, the famous trumpet professor, J. Kosleck (aged 72), in conjunction with about 200 voices—boys and men—of the Garde Corps. Not the least interesting feature was the skilful rendering of Bach's great Organ Fantasia in G minor by Mr. Nicholl, a young Englishman, pupil of the Berlin "Hochschule." Speaking of organ performances, mention should be made of the highly meritorious gratuitous concerts of Otto Dienel and Bernhard Irrgang, who gave, at his eighty-first recital, *inter alia*, a fine chromatic "Fantasia" with fugue in A minor by L. Thiele (1816–1848), with special effect.

An event of the month was the opening, by the Hereditary Prince and Princess of Saxe-Meiningen, of the Musical Exhibition on behalf of the erection of a Wagner monument in this city. It contains J. Seb. Bach's cembalo; one of the oldest

known similar instruments (1562) by Viti de Trasuntinis; the travelling piano of Frederick the Great; C. M. von Weber's grand; Franklin's glass harmonium; Klindworth's, Tappert's, Otto Lessmann's, and Manskopf's valuable collections, and numerous other objects of artistic and historic interest. After an imposing performance of the "Kaisermarsch," under Sucher's bâton, the above-named Otto Lessmann, well-known editor of the local *Allg. Musik-Zeitung* and former teacher of the Princess, delivered an excellent inaugural address, taking his cue from the line of Hans Sachs, "Honour your German masters," in the *Meistersinger*. Two sums of £500 sterling each are said to have been contributed by two amateurs, Herren Lechner and Löser.

*Alar*, by the Hungarian one- (left) handed composer, Count Géza Zichy, pupil of Robert Volkmann (already given at Budapest and Karlsruhe), was produced at the Royal Opera by order of the Emperor. The work possesses the merit of keeping within the natural limits of the composer's musical expression, is fluently written to his own, old-fashioned libretto, and contains a pleasing ballet. Altogether the music is superior to the text. The performance, with Mmes. Götzke, Hiedler, Egli, Herren Sommer and Mödlinger as the principal characters, under Dr. Muck's firm guidance, coupled with a brilliant *mise-en-scène*, met with a favourable reception.

J. B. K.

## Correspondence.

To the Editor of THE MONTHLY MUSICAL RECORD.  
BEETHOVEN'S SONATA, OP. 109.

DEAR SIR,—May I through your columns call attention to a curious discrepancy in different editions of Beethoven's sonatas? In Op. 109, 1st movement, the present edition of Peters is without two bars (48-51) which appeared in an earlier one of the same firm, and in both Von Bülow's and Dr. Riemann's editions, though the harmonies of the latter two are not the same. Oddly enough, the Breitkopf and Härtel cheap edition leaves them out, whilst they appear in the large-type edition of that firm. I have been unable to discover the whereabouts of the MS., but it would be interesting to have the question settled as to which is correct.

Charterhouse, Godalming.  
May, 1898.

Yours truly,  
A. G. BECKER.

## OUR MUSIC PAGES.

WITH Mr. Moffat's new setting of the old familiar "Harp that once thro' Tara's Halls" and an old but unfamiliar (at least to English ears) "Irish Lullaby," we introduce our readers this month to a companion volume of his "Minstrelsy of Scotland," i.e. "The Minstrelsy of Ireland," just published. Like the former volume, it contains 200 different songs, with historical notes, and as it is not merely a reprint of "Moore's Melodies" newly harmonized, but in addition to the best among the latter, contains a comprehensive selection of the best Irish songs of all sorts and ages, it should prove both welcome and valuable to lovers of folk-songs.

## Reviews of New Music and New Editions.

*Pianoforte School for Young Beginners (Klavierschule für junge Anfänger).* By CARL ENGEL. Book I. Newly revised and augmented by CORNELIUS GURLITT. (Edition No. 8129A, price net, 1s. 6d.) London: Augener & Co.

THE plan on which this old though still valued work is based is highly commendable. The elements of music

have been so frequently described that it would seem impossible to present them in any new light. And yet here we meet with an interesting scheme: after each explanation of notes, signs, or terms, a little piece is given by way of illustration; precept is at once followed by example. The signs *p*, *f*,  $\text{—}$ ,  $\text{—}$ , for instance, are explained, and then, comes a little duet (the bass part for the teacher) in which they are employed. The illustrations are all carefully written so as to ensure a good position of the hands and equal development of the fingers. In the brief but practical preface the editor throws out one or two useful hints. He considers it advisable for everyone learning an instrument, especially the pianoforte, not entirely to neglect the cultivation of his voice. Again he speaks of the necessity of studying the elements of harmony, if one would become a good performer. Text books of harmony are now made much more attractive than they were in the olden time, so that attention to this matter is, no doubt, becoming much more common. The explanations in this first Book are given both in English and in German. The popularity of the work is so great that this edition has been issued with the now popular so-called "foreign" fingering.

*Select Works for the Pianoforte.* By STEPHEN HELLER. *Preludes*, Op. 81. Revised, phrased, and fingered by O. THÜMER. (Edition No. 6472; price, net, 1s. 6d.) London: Augener & Co.

THE title of these pieces was probably suggested to Heller by Chopin's Op. 28. In the latter work, with one or two exceptions, the various numbers are little tone-pictures complete in themselves, and not mere introductions to some afterpiece. And so it is with these preludes of Heller. They may be trifles so far as compass is concerned, but trifles which probably cost their author much labour and much anxious thought. In a work *de longue haleine*, a weak harmony, figure, or phrase may attract little attention, or even pass unnoticed; in a short piece, on the other hand, it is well open to view and to criticism. It is not necessary to describe the preludes under notice: the structure is so clear, and the developments so concise; their elegance, charm, and poetical feeling are best left to speak for themselves. It is interesting to note that in No. 3 reference is made to the sister art of painting: the superscription runs thus: *Sehr rasch, etwas im Genre Teniers*. [The preludes vary in point of difficulty; some require but little practice, others, though presenting no real obstacles, may at first prove rather troublesome; the trouble, however, is soon over, more than counterbalanced by the pleasure which the music affords. The fingering and phrase marks of the editor are of signal service.

*Short Original Pieces for the Pianoforte*, 5th Series: Nos. 101-110. London: Augener & Co.

IN No. 101, *Kleine Blumen*, by Cornelius Gurlitt, much vigour is displayed by very simple means; the arpeggio chords are capital practice for stretching the hands. No. 102, *The Butterfly*, by W. Sterndale Bennett, Op. 33, No. 5, is not only as light, but as graceful as a butterfly. Here, again, the many upper mordents, intended, no doubt, to imitate the fluttering of wings, profitably employ the right hand. No. 103 is a *Characteristic Study*, Op. 66, No. 18, by H. Bertini, an admirable *staccato* study, a chrysalis which, when mastered, turns into a pleasant piece. No. 104, Stephen Heller's *Message*, Op. 82, No. 9, has only one fault, that is its brevity. It has proved a welcome message in the past, and it will, no doubt, prove the same in the future. No. 105, by E. Del Valle de Paz, bears the title, *Serenatella*. The music is graceful and

bright, even frolicsome. No. 106 is the *Élégie* of Niels Gade, Op. 19, No. 1, a little tone-poem as simple as it is charming. No. 107 includes two studies by Stephen Heller, Op. 47, Nos. 4 and 6, the one quiet and melodious, the other bold and bustling. The two, therefore, if played in immediate succession, offer striking contrast. No. 108, *Träumerei* (Dreaming), by Arnold Krug, with its tender melody and gently swaying accompaniment, answers well to its title. No. 109, *Elfin Dance* (*Reigen*), by A. Jensen, is a charming little piece; lightness and humour are its prevailing characteristics. In No. 110, Th. Kullak's *Boating on the Lake*, Op. 62, No. 8, one can imagine a boat gliding over the surface of water, fanned at one moment by a gentle breeze.

*Scotson Clark's Marches for Pianoforte Duet.* Vols. I. and II. (Edition No. 8529 a & b; price each, net, 4s.) London: Augener & Co.

THE popularity of these marches is not difficult to explain; they are melodious and rhythmical. In any composition, melody, of course, is an important item, and without well-marked rhythm none could aspire to the title of a march. And then, again, most people enjoy marches if only the measure be clearly defined; the mere rhythm seems to set them all aglow quite apart from any merits which the music in itself may possess. Scotson Clark, in addition to these two qualities, displays skill in the structure and taste in his harmonies, so that he naturally appeals to a large majority. The first volume opens with the *Marche aux Flambeaux*, one of the best known. Next comes the graceful *Marche de Minuit*. Of the nine remaining numbers the *Marche Militaire*, the *Grand Commemoration March*, the *Pilgrims' and Procession Marches* are much played in Germany. The second volume contains nine "National" marches, and in these the composer shows power of characterization. The arrangement of all these pieces in piano duet form is excellent; they are most effective, and yet within the compass of ordinary players.

*Fugue in D for Pianoforte.* By S. WESLEY. London: Augener & Co.

WESLEY was an enthusiastic admirer of Bach's fugues, and in writing a fugue himself he certainly had no idea of competing with the great master on his own special ground. This, to say nothing of the modest demeanour of the man, is evident from the character of the composition. The writing is bold and vigorous, but though the piece commences after the manner of a fugue, a severe, is soon exchanged for a free style, and a fugal fantasia would, perhaps, be a more fitting title for it. The name, however, matters little provided the music be good. There is life in it, nay, a certain enthusiasm; it offers, in fact, an excellent specimen of music of an old school. As training for the fingers this fugue of Wesley's is quite admirable.

*Pertes Musicales, Recueil de Morceaux de Salon pour Piano.* 7me Série, No. 77, *Zarifa*, Moorish Tone-picture by S. COLERIDGE-TAYLOR; No. 78, *Intermezzo*, by H. KJERULF; No. 79, *Slavisch* (Slavonic), by ARNOLD KRUG; and No. 80, *Canzonettina alla Siciliana*, by E. DEL VALLE DE PAZ. London: Augener & Co.

MR. COLERIDGE-TAYLOR's *Zarifa* is quaint, picturesque, and clever. The last-named quality is one which, from experience, we expect to find in his music, and by its means the freshness and poetry of the composition are strengthened. Cleverness, like fire, is a good servant but a bad master. Kjerulf's *Intermezzo* is light and dainty; moreover, it is short and not difficult, though it demands clear, crisp playing. The Slavonic element is

well expressed in Krug's piece; and the contrast between the plaintive opening *andante* section and the lively *presto* which follows is highly effective. The *Canzonettina* is an original little piece, interesting in harmony and rhythm. The time signature is  $C \frac{3}{4}$ ; one bar of common time is always followed by one in  $\frac{3}{4}$ , excepting in the coda, in which only the latter occurs.

*Frühlings-Gavotte* (Spring-tide Gavotte), für Piano von F. KIRCHNER. Op. 776. London: Augener & Co.

IT is not given to every composer to reach such a high opus number; nor, probably, would many, even if they had attained thereunto, display so much freshness and charm as are displayed in this tasteful little piece.

*Filigrana; Melodische Übungsstücke für das Pianoforte.* By ARNOLD KRUG. Op. 77, No. 1, *Ein Traum* (A Dream). London: Augener & Co.

THIS is a clever, graceful little piece, and, as the title shows, a melodic study. It requires for its due effect very careful practice, but the time devoted to study will be well spent, for the player, having improved himself, will be able to interpret the Dream so as to please his friends.

*Album pour Violon et Piano, arrangé par FR. HERMANN.* Vol. XIII. Edition No. 7822n; price, net, 2s. London: Augener & Co.

MODERN music may have its attractions, but old music such as we find in this album fortunately retains its power to please. There are some—let us hope not many—persons who are all for the one or for the other; but how much greater is the enjoyment of those who can appreciate both! This volume contains transcriptions from the works of Lully, Rameau, Boccherini, Bach, Handel, Haydn, Mozart, and Beethoven. The arrangement of Bach's *Prelude in D* from the first part of *Das wohltemperirte Clavier* is very effective, and the same may be said of the slow movement of Beethoven's pianoforte trio in B flat, Op. 97. Pianists who object to such transcriptions may be reminded that both these composers indulged in transcriptions: Bach with the works of another composer, Beethoven with his own.

*Morceau Brillant et Air Varié pour Violon, avec accompagnement de Piano,* par H. VIEUXTEMPS. Op. 22, Nos. 1 and 2. Edited by RICHARD SCHOLZ. (Edition No. 7594a & b; price each, net, 1s.) London: Augener & Co.

VIEUXTEMPS was a virtuoso of the first rank, but at the same time an accomplished musician. His writing for his instrument is masterly, and if only from a mechanical point of view his music cannot fail to interest violinists. It has, however, other qualities: it is melodious and full of genuine feeling, though not, for the most part, of a very deep kind. The first of the pieces under notice opens with passionate minor and somewhat melancholy strains, but after the entry of the major key, all is soft shade or brilliant sunshine. In the "Air Varié" some showy variations are founded on a broadly conceived theme. Herr Scholz, as editor, has done much to help the interpreter.

*Rêverie (Adagio) pour Violon et Piano,* par H. VIEUXTEMPS. Op. 22, No. 3, revue par F. HERMANN. (Edition No. 7594c; price, net, 1s.) London: Augener & Co.

THIS short piece, with its tender, melodious theme, its agitated and well-contrasting middle section, and its peaceful close, is one of the composer's choicest *morceaux de salon*. Given a player with soul and well-



## THE MINSTRELSY OF IRELAND.

200 IRISH SONGS,

adapted to their traditional airs;

and arranged for Voice with Pianoforte accompaniment

by

ALFRED MOFFAT.

(Augener's Edition N<sup>o</sup> 8928.)

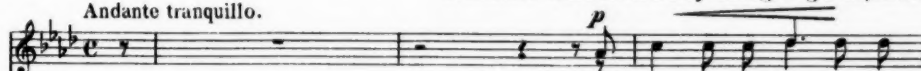
I'll put you myself, my baby! to slumber.

IRISH LULLABY.

Translated from the Irish by George Sigerson, M. D.

Andante tranquillo.

VOICE.



I'll put you my-self, my  
 I'll put you my-self, my  
 Slum-ber, my babel May the  
 Slum-ber, my babel May the

PIANO.

con *And.*sempre con *And.*

ba - by! to slum - ber, Not as is done by the clown - ish num - ber - A  
 ba - by! to slum - ber, On sun - ni - est days of the plea - sant sum - mer; Your  
 sweet sleep woo you, And from your slum - bers may health come to you! May  
 sweet sleep woo you, And from your slum - bers may health come to you! May



Dr. W. P. Joyce supplied the Petrie Collection, 1855, with this beautiful "Nurse-tune;" it was obtained in 1854, from the singing of a woman in the county of Limerick. The original Irish verses sung to it were obtained from various individuals and are published in Petrie's work. Dr. Sigerson, Dublin, has kindly allowed me the use of his fine translation; it is also printed in Mr. Sparling's book of Irish songs and ballads entitled *Irish Minstrelsy*.

yel - low blan - ket and coarse sheet bring - ing, But in gold - en cra - dle that's  
gold - en cra - dle on smooth lawn lay - ing, 'Neath mur - mur - ing boughs, that the  
all dis - eas - es now flee and fear you; May sick - ness and sor - row  
bright dreams come and come no oth - er, And I be nev - er a

soft - ly — swing - ing. }  
winds are sway - ing. } To and fro, lul - la lo,  
nev - er come near you! }  
child - less mo - ther. }

To and fro, my own sweet ba - by! To and fro, lul - la lo,

To and fro, my own sweet ba - by!

*rit.* *pp* *rit.* *con f.to.*

## The harp that once thro' Tara's Halls.

Thomas Moore.

Andantino. *mf*

VOICE. The harp that once thro'  
No more to chiefs and

PIANO. *mf*  
*con Sord.*

*dim.*

Ta - ra's halls The soul of mu - sic shed, Now hangs as mute on  
la - dies bright The harp of Ta - ra swells, The chord a - lone that

The earliest printed form of the air is to be found in William McGibbon's *Collection of Scots Tunes*, bk. II., p. 2. Edinburgh 1746, under the title of "Will you go to Flanders?" (See Appendix. No. XXII.); it is worthy of notice that bars three and fifteen of the Scotch version are more similar in character to "Molly, my Treasure," the setting obtained by Bunting from Fannin the Harper, in 1792, and printed in his work of 1840, than the ordinary accepted version which was introduced by Sheridan in the *Duenna*, 1775, set to the well-known stanzas, beginning, "Had I a heart for falsehood framed." As "My Heart's Delight," a dance setting of the air was printed in Charles and Samuel Thompson's *Country Dances for 1775*, and from this year until the appearance of the first number of the *Melodies*, 1807, "Gramachree" is to be met with in many printed collections of songs and tunes, sometimes set to Ogle's "As down on Banna's banks I stray'd" and sometimes to that strange ballad, "The Maid in Bedlam." Two verses of the old song are preserved in David Herd's *Ancient and Modern Scottish Songs*, vol. II., 1776; it will be seen that the lady's name contained in the Irish title occurs:—

Will ye go to Flanders, my Mally O?  
Will ye go to Flanders, my Mally O?  
There we'll get wine and brandy, and sack and sugar candy;  
Will ye go to Flanders, my Mally O?



Ta - ra's walls As if that soul were fled. So  
breaks at night Its tale of ru - in tells. Thus

sleeps the pride of for - mer days, So glo - ry's thrill is o'er, And  
Free - dom now so sel - dom wakes, The on - ly throb she gives Is

hearts that once beat high for praise Now feel that pulse no more.  
when some heart in - dig - nant breaks To show that still she lives.

*rall.*

trained fingers, the music is bound to appeal to any audience not devoid of natural feeling.

*Recit. and Air: Prepare Thee, O Zion.* With pianoforte accompaniment. By J. S. BACH. London: Augener & Co.

THIS expressive song from the *Christmas Oratorio* is notable for its simplicity and charm. There are some who think Bach's gifts were of a scientific rather than of a melodic character, and to such we would recommend the music under notice; it certainly does not display to the full the learning of the composer, but it does show that the gift of melody was not denied to him. There are passages in the song which remind one of Handel, yet this is not in any way surprising, seeing that the two masters were contemporaries in the strictest sense, and therefore open to the same influences. But there are also figures and progressions which reveal, and in the most convincing manner, the real author. The English words are by Lady Macfarren.

*Vogelweid the Minnesinger.* Song, with pianoforte accompaniment. By J. L. HATTON. London: Augener & Co.

LONGFELLOW in his poem has immortalized the delightful story of the Minnesinger, who having learnt the art of song from birds, provided for them after his death, so as to repay the lessons "they have taught so well and long." And Hatton, in his turn, by setting that poem to music free from all affectation, of delicate sentiment, and of simple character, helped to make the poem still more widely known. The quaint, graceful melody is enhanced by the quiet, flowing accompaniment.

*To Julia:* Song with pianoforte accompaniment. By J. L. HATTON. London: Augener & Co.

THIS setting of Herrick's well-known lines offers another specimen of Hatton's talent for expressing his thoughts in free, unlaboured style. Elaborate writing is all very well in its way, though there are times when it is out of place. No one understood this better than Schubert, and hence his greatness. Hatton was not by any means the equal of Schubert, yet in the matter of simplicity, tunefulness, and freedom from the trivial, he has much in common with the great composer.

*Beiträge zur Akustik und Musikwissenschaft, herausgegeben von DR. CARL STUMPF, o. Professor an der Universität zu Berlin. Heft 1: C. STUMPF, Konsonanz und Dissonanz.* Leipzig: J. A. BARTH.

THE author of this interesting and valuable monograph is not satisfied with any definitions which have been given by scientists of the terms consonance and dissonance. He fully acknowledges the great discoveries of Helmholtz, yet he calls attention to the fact that the eminent writer gives two totally different definitions of the term *consonance*, neither of which is at all satisfactory to him: the one is based on beats, the other on the coincidence of partial tones. Dr. Stumpf next discusses and declines the *unconscious perception of simple vibration ratios* by which Leibnitz and Euler explained the nature of consonance. He then examines the theory of pleasant or unpleasant sensation as distinguishing consonance from dissonance, and has little difficulty in showing the vague and unsatisfactory nature of such distinction, the rough-and-ready method of defining the terms as given in most text-books. And finally, setting aside criticism, he expounds his own view. Consonance and dissonance he regards as relative terms: the greater the coalescence of two simultaneous tones, the greater their degree of consonance. The learned pro-

fessor also refers to the two eminent theorists, A. v. Oettingen and Dr. Hugo Riemann, and states his reasons for differing from both the dualists. We merely give an outline of the contents of this instructive pamphlet. Every page is full of close reasoning, and to describe and comment on the various criticisms and arguments would necessitate far more space than that now at command. Dr. Stumpf writes in a remarkably clear and concise manner; the value of his work on psychology has been fully recognized, and quite apart from the views held by the author, his summary of the various theories held by various theorists will be found most profitable reading. This learned pamphlet would be well worth translating into English. It ought to be confided to a specialist, who might, indeed, add a critical preface.

# RECEIVED FOR REVIEW.

FROM: COMPOSERS' AND AUTHORS' PRESS, LTD.: (*Field*), "Benedictus," "Birds in their Nests," Song; (*F. Merrick, jun.*), "Cadets March," Piano Duet; (*F. Merrick*), Six Two-part Songs; (*Pauliemi*), "Frühlingsweben, Valse de Salon;" (*W. H. Smart*), The Dublin Collection of Kyries; (*Vinning*), "Leave the World Awhile," Hymn; "Reminiscences," Song.—J. B. CRAMER & CO.: (*Mme. St. Germaine*), "The Growth and Cultivation of the Voice in Singing."—HENRY FROWDE: (*Varley Roberts*), Evening Hymn for Hospital Nurses.—IMPRIMERIE ROUX FRASSATI & CA., Turin: (*Hesseltgren*), "De la Gamme Musicale; Etude Critique des Gammes Tempérées et de la Gamme Naturelle."—METZER, Erlangen: (*E. Hohmann*), "Sechs Passionsgesänge," Six Passion-Choruses, S.A.T.B., unaccompanied.—T. MURRY: (*J. Ansell*), "Serenade for Cello or Violin and Piano."—MUSICAL NEWS SYNDICATE: (*Markham Lee*), "O, sing unto the Lord," Anthem.—NOVELLO & CO., LTD.: *Albums for Pianoforte and Stringed Instruments*, Nos. 9-13: (*Arensky*), Etude in F major, Prelude in F minor, Romance; (*Bethoven*), "The Ruins of Athens"; (*Braun*), "The Snow Queen," Operetta; (*Hamilton Clarke*), Romance for Violin and Piano; (*Cobb*), Twenty-four Songs for Little People, Books 1 and 2; (*Coenen*), "Come unto Me," "Thou wilt remember us," in three keys, Songs; (*Coleridge-Taylor*), Four Characteristic Waltzes for Piano, ditto for Violin and Piano; (*Walford Davies*), "A Song of Innocence," "The Lawlands o' Holland," "Ye Jacobites by Name," Songs, "Hymn before Action," Chorus Part; (*Elgar*), "Chanson de Nuit," Violin and Piano; (*Ford*), Melody and "Scène Bacchanale," from *Faust Ballet*, for Piano Solo, Melody from same for Violin and Piano; (*German*), "Coronation March" and "Intermezzo" from *As You Like It*, for Violin and Piano; (*Battison Haynes*), "The Ould Plaid Shawl," Song (three keys); (*H. M. Higgs*), "Our Queen" March; (*Festing Jones*), "King Bulbous"; (*Jozef*), "A Sunbeam Messenger," Song; (*Leoni*), "The Gate of Life, Cantata; (*MacKenzie*), Overture to *The Little Minister*; (*J. C. Marks*), "Réverie," Violin and Piano; (*Graham Moore*), "Wanderer's Night Song"; (*Nunn*), "The Fairy Slipper," Children's Opera; *Organ Arrangements*, Nos. 47, 48; *Original Compositions for the Organ*, Nos. 256-258; (*Pughe Evans*), "The Widow's Lullaby," Song; (*Richards*), "The Waxwork Carnival," Operetta; (*Hamilton Robinson*), "Te Deum and Benedictus in D"; (*Schumann*), "Song of Night," Chorus; (*Stainer*), Exercises for Female Voices, Six Pieces for the Organ; (*Sullivan*), "Wreaths for Our Graves," Part-song; (*Tschakowsky*), "Don Juan's Serenade," Song, Impromptu; (*West*), "Marjorie Gavotte," *Y Llyfr gweiddi Cadeiriol a'r Pwlltŵyr Cadeiriol*.—SCHOTT & CO.: (*Herbert S. Oakeley*), Three Romances for Pianoforte, Op. 33. SIMPKIN & CO., LTD.: (*F. Winworth*), "The Epic of Sounds: an Elementary Interpretation of Wagner's *Nibelungen Ring*."—C. VINCENT: (*Booth and Fosberry*), Hymn Tunes; (*Lacey*), "Like as the Hart," Anthem.—WEEKES & CO.: (*Alles*), Magnificat and Nunc Dimittis; (*Benson*), "Longing for Rest," Song; (*Bliss*), Chant, Te Deum in C; (*Bolting*), Magnificat and Nunc Dimittis in B flat; (*Boughton*), Hungarian Fantasia, Piano Duet; (*Myles B. Foster*), "Behold, I bring you good tidings," Anthem, "Six Country Sketches," Part-songs; (*Hume*), "The British Outpost," Song; (*Marxson*), "Grand Chorus," Organ; (*Quinton*), "Two Songs"; (*Varley Roberts*), "Advent," Sacred Cantata; (*H. J. Taylor*), "An Elf in Masquerade," Cantata-operetta; (*Trevor*), Four School Songs.—CHARLES WOOLHOUSE: (*L. H. Barnby*), Romance, Violin and Piano; (*A. S. Beaumont*), "Al di Doro," Piano Duet; (*Wilfrid Davies*), Valse Impromptu, Violin and Piano; (*T. H. Frewin*), "Dianème," "Folle Farine"; (*Manbini*), "Grave and Gay," Violin and Piano,

## Operas and Concerts.

### COVENT GARDEN OPERA SEASON.

COMING events cast their shadows before them: the cycles of the "Ring" in June are not only heralded by a performance of *Die Walküre*, but works by Wagner actually occupied one half of the opening week—*Lohengrin* on Monday, May 9th, with Mme. Eames, Miss Marie Brema and M. Van Dyck in the principal rôles; *Die Walküre* on the Wednesday, with a new Wotan—Herr Van Rooy—of commanding presence and sonorous voice; and Miss Marie Brema, one of the best of Brünnhildas; and Herr Herman Zumpe, a new conductor who has won the good opinion of Mme. Wagner, who, if experience counts for anything, ought to be a good judge in such matters; and on Saturday evening, *Tristan*, with Mme. Nordica as Isolde, and M. Jean de Reszke, who achieved a double triumph. Fine dramatic renderings of the long, impassioned love duet in the second act have often been given here, but never, perhaps, has the music been sung with greater force and purity of intonation. With Miss Brema impersonating Brangäne, and Van Rooy the faithful Kurwenal, additional strength was added to an already strong cast. Herr Zumpe is an able conductor, though as yet he has not full control over his orchestra. It may be the result of insufficient rehearsal, and this through no fault of his own. The new arrangement of the orchestra, in which the powerful brass instruments are so placed in the background that their tone does not over-rule, but blends with that of the strings and wood-wind, is a manifest advantage. Tuesday was devoted to Gounod's *Roméo et Juliette*, in which Miss Suzanne Adams and M. Saléza, two new-comers, achieved success in the title-roles; Thursday to *Faust*, with Mme. Eames; and Friday to *Carmen*, with the ever-welcome Miss Zélie de Lussan. Next month we shall have something to say about the "Ring," and the promised Saint-Saëns opera, *Henry VIII.* Mancinelli's *Ero e Leandro* is also announced.

### PHILHARMONIC SOCIETY.

THE appearance of Herr Moritz Moszkowski at the Philharmonic concert of May 5th was a great attraction, especially as this famous musician was heard in the double capacity of composer and pianist. His new Concerto in E, Op. 59, proved one of the most effective and melodious of its class, and it was received with enthusiasm. The work is in four movements, the Scherzo being a gem, although every portion of the Concerto had some special interest. The refined and artistic interpretation of the composer enhanced the attraction. Herr Moszkowski also played some shorter pieces, one of them being encored, and, in addition to these labours, he conducted a selection from his ballet "Laurin." Other items of the concert worthy of notice were M. Sauret's performance of Beethoven's Violin Concerto, and Mlle. Pregi's singing of airs by Handel and Mozart.

### CRYSTAL PALACE CONCERTS.

THE annual benefit of Mr. Manns took place on Saturday, May 7th. There was a large audience, and many of the musical items were very interesting, although for the most part they were familiar. Mme. Ella Russell sang with the Crystal Palace choir in the finale to Mendelssohn's *Loreley*. Mr. Edward Lloyd was heard in the "Song of Happiness" from *Lelio* by Berlioz, and in a melody from Gounod's *Pet Dove*. Mr. Kruse played the first violin concerto of Max Bruch, and Mme. Bloomfield-Zeisler gave the pianoforte concerto in c minor of M. Saint-Saëns with brilliant effect. The orchestra performed the *Leonora* overture No. 3, the Prelude to *Lohengrin*, the Dance of Nymphs and Reapers from Sir Arthur Sullivan's *Tempest* music, and the third movement from Tchaikowsky's Pathetic Symphony. Mr. Manns had a greeting of the most enthusiastic kind, his lady admirers scattering flowers in profusion at his feet.

### M. VLADIMIR DE PACHMANN'S RECITAL.

AFTER an absence of six years M. Vladimir de Pachmann reappeared in London on May 14th, and gave a recital at St. James's Hall. His reception was most cordial, and it was soon perceived that the charming qualities by which his fame had been won had lost nothing during the time that had elapsed since he was last heard. M. de Pachmann indulges in some little affectations which have occasioned comments; but these, instead of annoying, appear to afford the utmost pleasure to his admirers, who were delighted, as on former occasions, by his poetic and romantic method of playing Chopin's music. He was also heard in works of Liszt and Schumann, beautifully played; but as a Chopin performer he was best of all. Several items by that composer evoked the greatest enthusiasm owing to the wonderful technical mastery of the pianist.

### LAMOUREUX CONCERTS.

THE tenth—and as originally arranged, the last—of the Lamoureux concerts was given at Queen's Hall on Wednesday, May 4th, the attendance being larger than on any previous occasion. Beethoven's *Coriolan* overture was the first item, being played with rare delicacy and precision. Mozart's Piano-forte Concerto in A was chosen by Mr. Leonard Borwick, and the works of the great composer being played so rarely, the concerto must have been almost a novelty to many auditors. Written in 1786, it was surprising to hear how fresh the melodies still sounded. Of course, it is full of melodious passages, and Mr. Borwick's finished execution and graceful style enabled him to render the music with charming effect. *Le Rouet d'Omphale* by M. Saint-Saëns displayed wonderful command of *pianissimo* by the orchestra. The *Siegfried Idyll* and the Pathetic Symphony of Tchaikowsky were also included in the programme. The extra Lamoureux concert given on May 21st attracted an enormous audience. The first item was Mozart's *Zauberflöte* overture; Beethoven's *Eroica* symphony was finely rendered, and selections from *Siegfried*, *Tristan und Isolde*, and *Parsifal* were remarkable as showing the comprehensive talent of the Parisian conductor, who took the utmost pains with the works of Wagner. M. Lamoureux will give three concerts at Queen's Hall in November next.

### MME. BLOOMFIELD-ZEISLER'S RECITAL.

MADAME BLOOMFIELD-ZEISLER gave a second pianoforte recital at St. James's Hall on Tuesday, May 10th. She displayed her capacity in a great variety of music, commencing with a Caprice by M. Saint-Saëns on airs from Gluck's *Alceste*. One of her most important solos was Beethoven's c minor Sonata, Op. 111, in which lovers of that composer thought there was scarcely sufficient vigour in the first movement; but in the Arietta with variations the charm of the lady's style and the refinement of her execution made a very strong impression. Some Variations with a Fugal Finale by Edward Schütt were warmly applauded, and in Tausig's transcription of Schubert's "Marche Militaire" the pianist was heard with great satisfaction. Perhaps she pleased best of all in several pieces of Chopin, the delicacy of her touch and the brilliancy of her manipulation being especially appreciated in the Polonaise in E flat, Op. 22. We have so many famous pianists in London during the season that it is possible Mme. Bloomfield-Zeisler created less sensation than her friends anticipated, but her extraordinary gifts did not fail to meet with cordial recognition.

### MR. ARTHUR FRIEDHEIM'S RECITAL.

A NOVELTY at Mr. Arthur Friedheim's second recital at St. James's Hall on Monday, May 2nd, was the whole of the twenty-four Preludes of Chopin, Op. 28, dedicated to his friend Pleyel. These pieces are worthy of the composer, and Mr. Arthur Friedheim played them so as to escape any charge of monotony. Beethoven's "Sonata Appassionata" was included in the programme, and a fine performance of Liszt's transcription of Schubert's *Erl King*. In fact, his playing of Liszt's works pleased the audience best of all. The remarkable command of



all technical difficulties possessed by Mr. Friedheim made his recital a brilliant display of virtuosity, while he also proved that in the works of classic masters he is fully proficient.

#### THE SCALA ORCHESTRA.

THE opening of the Imperial Institute season introduced the Scala Orchestra from Milan on Monday, May 9th, several distinguished musicians being present, and also some members of the Royal Family. There was a time when any society from Italy would have caused a flutter in the English musical world, but the "Land of Song" does not quite sustain its old reputation, and it may be that the sad events recently occurring in Italy had a depressing effect upon the performers. Another consideration must be taken into account. The Scala Orchestra is more accustomed to operatic performances than to playing in the open air, and our climate is not the most favourable to such musicians. Nevertheless, the band, conducted with considerable ability by Signor Leandro Campanari, was much admired, not being entirely unknown in this country also, as on the production of Verdi's *Otello* at the Lyceum Theatre ten years ago, this orchestra assisted. There are nearly seventy performers, and the rendering of Mr. Cowen's Scandinavian symphony was generally good, although the tone of the strings was less sonorous than we are accustomed to in London. The best effect produced by the band was in a selection from an opera by Ponchielli, *Il Fighiolo Prodigio*, produced at Milan in 1880. An Intermezzo—no modern Italian opera can get on without an Intermezzo—supposed to express the despondent feelings of the prodigal son, was played with much expression. The Italian performances are not unmindful of modern German music either, and they gave the Prelude to Reinecke's *King Manfred*, and a movement from Goldmark's "Rustic Wedding" Symphony in good style.

#### HERR WEINGARTNER'S DÉBUT.

THE reputation of Herr Felix Weingartner as a conductor in Germany has evidently been well merited. He appeared at Queen's Hall on Tuesday, May 17th, and speedily convinced the audience that since Dr. Richter we have had no conductor of such remarkable gifts. It cannot be said that he takes quite so high a position as a composer, his *King Lear*, although deserving praise for its solid merits, not revealing much inspiration. When we speak of *Lear* as "programme music," the kind of composition will be readily understood. The most interesting portion is the theme supposed to describe Cordelia. Herr Weingartner was first heard of as a conductor fourteen years ago at Königsberg. Since then he has directed the Royal Symphony Concerts at Berlin, and recently the Kaim Concerts at Munich. At the Queen's Hall he conducted Weber's *Der Freischütz* overture with extreme brilliancy, and the *Carnival Romain* of Berlioz. In the Prelude and closing scene from *Parsifal*, Herr Weingartner's reading was also remarkable.

#### MR. STEWART MACPHERSON'S MASS.

AT a concert given in aid of the Westminster Hospital on May 11th, Mr. Stewart Macpherson produced a Mass in D, which indicated the advance in artistic effect this young composer has made. The Mass is for soprano solo, orchestra, and chorus, a new vocalist, Mme. Ruth Lamb, making her *début*. There is much that is scholarly and full of promise in the Mass, the opening "Kyrie Eleison" making a good impression by its breadth of style and flowing melody. Perhaps the most successful treatment was in the "Gloria in Excelsis Deo," where the composer displayed more than ordinary skill, the unaccompanied portions being most effective. The "Amen" is in fugal form, quite in accordance with the traditions of the greatest composers of sacred music. A portion of the "Kyrie" is heard again with the "Agnus Dei," and results in a striking climax. After the Mass, Mr. Macpherson's Concertstück was performed by Herr Liebling with complete success. It is written in a bright and musicianly style, and the orchestral portion deserved commendation. Herr Liebling played the solo admirably, doing ample

justice to the composer, whose reputation was certainly increased by the production of these works.

#### RICHTER CONCERTS.

THE first concert took place at St. James's Hall, on Monday, May 23rd, when the Symphonic Suite *Scheherazade*, by Rimsky-Korsakoff was the novelty of the programme. The movements illustrate "The Sea and Sinbad's Ship," "The Story of Prince Kalendar," a "Festival at Bagdad," and "The Shipwreck on the Loadstone Rock." Other items of the concert were the symphony of Brahms in c minor, Beethoven's *Egmont* Overture, and Vorspiel *Die Meistersinger*.

#### MISCELLANEOUS MUSICAL ITEMS.

FAMOUS vocalists have indulged in strange freaks in the Lesson scene of Rossini's *Barbiere*, but Mme. Melba has probably surpassed them all in introducing "The Star-Spangled Banner" in the opera, which was given recently at San Francisco. In the present war-excitement the melody aroused the wildest enthusiasm.—Mr. Hamish MacCunn has just issued a new and revised version of his opera *Diarmid*, for which the Marquis of Lorne wrote the libretto.—During the forthcoming visit of Dr. Saint-Saëns to London he will play his Variations on a Theme of Beethoven with Mlle. Kleeberg at the Salle Erard. The date will probably be the 24th June.—Herr Ferdinand Hellmesberger, the Viennese violoncellist, will be heard in London this season. He is described as a 'cellist of the first class.—The new buildings of the Guildhall School of Music will shortly be available for the use of the students. Externally the additions are completed, but considerable work yet remains to be done to finish the interior. The school will have vastly increased accommodation, as there will be a stage fitted for operatic performances on a large scale and a number of new class-rooms.—M. Paderewski was not able to fulfil his engagement to play at the Lower Rhine Festival at Whitsuntide. Madame Bloomfield-Zeisler took his place. But the report that he would not play in this country during the present year was premature. He has promised to appear at the Crystal Palace late in the autumn, and will give two recitals in London.—The question of compulsory evening dress at the opera is being discussed by Earl Dysart, who offers to join any Society willing to change the present system. Some of the subscribers to the "Ring" cycles are more anxious about dinners than dress, as the *Rheingold* is to be played without a break.—Mr. Ivan Caryll has received an offer from Mr. D'Oyly Carte to compose a light opera for the Savoy Theatre.—Mr. David Bispham has been compelled to alter the date of his song-recital to June 16th.—The Promenade Concerts at Queen's Hall will commence on August 27th. Mr. Newman has inspired such confidence by his liberal and artistic catering that lovers of good music may look forward pleasurably to these admirable concerts.—Great expectations are raised by the friends of Colonel Mapleson in regard to the operatic scheme at the Olympic Theatre. Some maintain that audiences can be found for the lighter operas of the Italian school. Signor Lago was by no means fortunate at the same theatre, although he produced some novelties and brought out several excellent vocalists.—The present head of the Royal College of Music is one of the chosen recipients of "Birthday Honours" this year, and we offer accordingly our warmest congratulations to Sir Hubert Parry.

#### Musical Notes.

Berlin.—Richard Strauss, of Munich, has been definitely appointed conductor at the Royal Opera, as successor to F. Weingartner, for ten years, at a salary of, it is stated, £1,000 per annum—the highest sum ever paid in Germany. Only four new operas were produced in 1897 at this establishment: *Enoch Arden*, by Hausmann; *Haschisch*, by v. Chelius, *Die Bohème*, by Puccini; and

Spinelli's *A basso porto*. None is likely to survive *Don Giovanni* or *Der Freischütz*! A longer life is undoubtedly in store for L. Thuille's charming *Lobetanz*, brought out this year, already given more than twenty times, and now in preparation at Brunswick, Cassel, Mannheim, and Zürich. August Bungert's *Odysseus' Heimkehr* likewise keeps, so far, on the *répertoire*, and it must be admitted that the orchestration is varied and appropriate. But the work lacks the chief conditions of prolonged vitality, and more particularly for the achievement of the composer's over-ambitious aims.—The Emperor has founded a competition for German male chorus singing. The first is to be held in the summer of 1899 at Cassel.—The Royal Library has purchased about 100 letters by Beethoven, which were found amongst Otto Jahn's papers. They appear in the *Deutsche Rundschau*, with comments by Kalischer.—In the handsome "Saal Bechstein," containing 500 seats, no less than about 180 concerts were given during this season, the list including the names of Sarasate, Teresa Carreño, Amalie Joachim, etc.—Dr. Josef Joachim in a court of law!—as a witness. The instrument dealer Löwenthal, having been sued by the purchaser of a violin costing five shillings and sixpence, which he declared to be absolutely useless, the great virtuoso, who appeared as an expert, gave a solo thereon, and the defendant won the day.

Dresden.—A one-act divertissement, *Myosotis*, by Richard Goldberger, was played with success at the Royal Opera. The string orchestra, directed by Funger, pleased greatly with Julius Klengel's "Serenade in F," a "Pastoral" by F. Patzelt, "Ave Maria" by Henselt, and "Abendruhe" by Kretschmer.

Cologne.—F. Wüllner's "Thänen," for chorus and orchestra, met with an enthusiastic reception. A new work, "Tottenklage," for soprano solo and chorus, violin solo and organ, by S. de Lange, was also given. The municipal authorities have voted £125,000, besides giving the site, for another theatre, and are to take over the financial administration of both theatres from the year 1902.

Munich.—After the extraordinary success of Mozart's *Nosse di Figaro* in rococo costume with small orchestra, *Così fan tutte* and *Don Giovanni*, Ernst von Possart has presented *Die Zauberflöte*, like its predecessors, strictly in accordance with the original text and music, and "dressed" with exceptional splendour: Richard Strauss conducted.

Chemnitz.—The male choral union "Th. S." gave a farewell concert to its late conductor, Prof. Theodor Schneider, with an excellent selection of part songs. The *première* of Paul Rénie's opera, *The State Commissioner*, was a failure, owing partly to an impossible libretto.

Brunswick.—Shortly after the successful production of Ferd. Hummel's *Assarhai* at Gotha, an opera of the same name and on the same subject, composed by Franz Neumann, was given, and favourably received here.

Bremen.—An opera, *Die Braut von Cypern*, by Kulenkampf, was brought out with success.

Stettin.—Prof. Julius Grimm's symphony in D minor met, deservedly, with a very warm reception. The interest increases—rare merit!—as the work goes on.

Weimar.—A very favourable impression was produced by a new work of the local composer, Eugen Lindner, "Das Märchen vom Glück," for contralto solo and orchestra: B. Stavenhagen conducted.

Schwerin.—A one-act comic opera, *Knight Nightingale*, by Hans Hasselbach, was produced with success.—

Meetings were held under the presidency of the grand-ducal stage-director, Baron von Ledebur, for the unification of the somewhat capricious German vocal pronunciation—probably with negative results.

Baden-Baden.—A very clever and characteristic symphony, "Hohenbaden," illustrative of local scenery, by the local composer, Louise Adolpha Le Beau, who had already successfully produced her choral works "Ruth" and "Hadumoth," met with a very warm reception.

Vienna.—Madame Sembrich has roused the enthusiasm of Vienna with Rossini, Donizetti, and Verdi at the Carl Theater. On the same stage Rudolf von Prochazka's opera, *Happiness*, has been produced with success.—In proof of the marked attention commanded by the operatic Institute of the Conservatorium, it may be stated that Director G. Mahler, of the Imperial Opera, the Dresden Court Kapellmeister Schuch, and other musical magnates attended the last performance. No fewer than seven ladies were engaged on this occasion from this high-class training school for the important stages at Dresden, Leipzig, Cologne, and Hamburg.—The programme of the 628th concert of the famous "Männergesang-Verein," conducted by R. von Perger, included for the first time an obviously hastily written part-song, "Lied im Freien," by Schubert; "Nacht," by Hans Huber; and "Frühlings-nahen," by Ludwig Thuille.—A rondo for soprano and orchestra by Mozart, recently discovered in MS. by Prof. Guido Adler in the Library of the German University at Prague, and first produced by the "Orchester-Verein," conducted by Hermann Grädener, proved of purely historic interest.—Max Jentsch gave a very successful concert, confined to his own works, with a string quartet in F sharp minor as the *pièce de résistance*, to which were added a pianoforte fantasia, a "taking" "Rêverie" and "Humoresque," for violin, and songs, with the composer as pianist, A. Duesberg violinist, and Frau Proch-Marschal vocalist.—Prof. Franz Marschner likewise presented a programme composed exclusively of his own works, besides some improvisations, the former including a somewhat prolix sonata for pianoforte and violin, and some songs.—The fine string quartet in D by Professor Grädener, produced for the first time at the "Hellmesberger" Quartet, had already made its mark at Berlin and elsewhere.—A composer of real promise seems to have been discovered in the person of a very young artist, Ernst von Dohnanyi, who played his pianoforte quintet in C minor at a Fitzer Quartet concert, and also ranks very high as a pianist.—The same association gave Robert Fuchs' pleasing string quartet in E in a revised and improved form. The brothers Willy and Louis Thern, pianoforte duettists, who play like one man, produced MacDowell's 1st Concerto in a minor for two pianos.—Great consternation prevails amongst the orchestral members of the Imperial Chapel, founded and very liberally endowed by the Empress Maria Theresa. Hitherto each regular member became, after many years' toil for a mere pittance as provisional candidate, entitled to a fixed annual salary and ultimate pension of about £100 per annum. According to recent dictates of false economy, no vacancy is to be filled in future, and the candidates for the same (who are likewise members of the Imperial Opera) are to be officially bound to play at the Imperial Chapel for the munificent sum of about three shillings and sixpence. A petition against this arbitrary enactment will be presented by this body of first-class instrumentalists.—A newly-appointed choirmaster at St. Peter's has discovered in a drawer, which had not been opened for fifty years, a Mass, a pianoforte duet, fantasia, and rondo, besides nine well-known songs, by F. Schubert

and the complete score of a choral work by Beethoven. The last-named MS. was immediately acquired by the Gesellschaft der Musikfreunde. Also the Schubert pieces will probably pass to some public collection. They are said to contain some valuable annotations.—On the first anniversary of Brahms' death some interesting new photos appeared, including some of his lodgings, his deathbed, etc. The Berlin *Allgemeine Musik-Zeitung* published the complete text of his will as embodied in a letter to his friend and publisher, Simrock—a curious and most touching document, bequeathing *inter alia* the sketches of R. Schumann's string quartets to his intimate friend, Jos. Joachim. The property amounts to about £15,000 sterling. The will being contested as informal, the proper tribunal officially requested that all claims should be forwarded to Dr. Richard Fellingner within three months.

**Teplitz.**—A new opera, *The Song of the Sorceress*, by Emil Kaiser, was very favourably received.

**Trieste.**—Signor Luzzato, composer of some popular "Canzonette triestine" and recipient of several prizes, demonstrated his capacities in a higher range of musical creation by the production of a clever "Konzertstück" for pianoforte and orchestra, a string quartet, and other chamber works of serious aims.

**Budapest.**—A new symphony, *The Death of Pan*, by Edmund von Mihalovich, was produced with decided success. Some of this composer's "Kuruczenlieder" were given at a Hubay Quartet concert, when a pianoforte quintet by the Klausenburg Director, Edmund Farkas, and a new string quartet in D by Julius Mannheimer were likewise brought out.

**Agram.**—A one-act opera, *The Old Song*, by Victor Parra, composer of a previously-heard opera, *Xenia*, in one act, met with a gratifying reception.

**Paris.**—*Le Maréchal Chaudron*, a three-act comic opera, with P. Lacombe's pretty and refined music, has been produced at the Gaîté.—*Fervaal*, by Vincent d'Indy, has had its *première* in France at the Opéra Comique, after its previous first production at Brussels, amply reported upon about two years ago.—The new Opéra Comique will hold 1,477 seats, being twenty-seven less than the ill-fated old building which stood on the same spot, the difference being owing to commendable police restrictions. The cubic space of the stage is the same—insufficient, it is feared, for the demands of our modern *mise-en-scène*.

**Rouen.**—A two-act opera, *Gaetane*, by Edouard Kann, composer of a Biblical scene, "Ruth," for soprano solo and female chorus, performed at Lyons, met with a favourable reception.

**Brussels.**—Ysaye, the celebrated violinist, and conductor of the Ysaye Symphony Concerts, has settled at New York, his place at the Brussels Conservatoire being taken by the violin virtuoso, César Thomson.—At the final performance at the Monnaie Opera-house, Mlle. Ganne fell and injured her right knee-cap so severely, in tendering the sword to Van Dyck, in the third act of *Lohengrin*, that she had to be carried out by some of the chorus in a fainting condition. Fortunately, Mlle. Bossi (Ortrud) was able to fill the part of Elsa to the close.

**Antwerp.**—The famous Flemish composer, Peter Benoit, principal of the Flemish Conservatoire, has handed in his resignation, owing to some official innovations. This unlucky *contretemps* may prove disastrous to this newly-created musical institution.

**Moscow.**—The tenor, Spielmann, publicly refused, at his farewell performance, all presents of value, declaring that the only gifts worthy of an artist are wreaths and

flowers. On the other hand, a young songstress, Adelina Rizzini, at her last appearance at Malta, published in the newspapers, a list of the objects she had received on that occasion, which included six £5 notes, a brooch, two pins, three rings, four bracelets, a watch-chain, etc. It is not likely that either extreme will have many followers. Wilhelm Kes, the young Dutchman, pupil of the Berlin Hochschule, and present conductor at Glasgow, has been appointed director of the Philharmonic Society here.

**Milan.**—The modern Italian school seems to prove a short-lived glory. Not a single new opera brought out during the late season has achieved any real success. Mascagni's *La Scala* concerts seem likewise doomed to early extinction. The composer of the *Cavalleria* is not found sufficiently conversant with classical music. How could it be otherwise?

**Turin.**—A hitherto unknown composer, Cesare Mancini, has sent to the local exhibition a symphony, "Pentologia," consisting of five sections which are to be played separately, and afterwards all together, forming a concerted piece in fourteen distinct parts. At the same exhibition is a collection of various objects at one time the property of the violinist Paganini—his favourite Guarnerius, a large number of valuable presents received from Napoleon I., Francis I. of Austria, etc., the medal struck in his honour at Genoa in 1834, bearing the inscription "Nic. Paganino—Fidicini—cui nemo par fuit—civique benemerenti."

**Rome.**—At a soirée of Count Primoli, a series of magnificent tableaux vivants, taken from Wagner's *Tannhäuser*, *Lohengrin*, and *Die Meistersinger*, was represented by the *élite* of Roman society.

**Venice.**—At San Marco, a "Miserere," by the young priest, Lorenzo Perosi, who has become the idol of Venice since the enormous success of his oratorio, *The Transfiguration*, has produced a profound impression.

**Florence.**—A one-act pastoral, *Nemea*, by Ernesto Coop, has been given.

**Macerata.**—A new work by Count Domenico Silveri, *The Last Seven Words on the Cross*, has been performed at the church of San Paolo.

**Vercelli.**—*From Dream to Life*, an opera by Virginia Mariani, pupil of Mascagni, was warmly received.

**Monte Carlo.**—Isidor de Lara's two-act opera *Moïna*, conducted by the composer, was much applauded. But what a cast! Gemma Bellincioni, MM. Delmas, Bouvet, Melchisedec, etc.

**New York.**—Walter Damrosch has resigned the conductorship of the Symphony Society.—Emil Paur (who gave up the direction of the Boston Symphony Orchestra, and has been succeeded by Wilhelm Gericke) is said to be engaged as Seidl's successor for the Philharmonic.

**Gloucester.**—Verdi's three new sacred works, recently produced in Paris, are to be given for the first time in England at the Festival here, in place of Brahms' German Requiem already announced. The vocalists for the Festival will be Mmes. Albani, Ella Russell, Agnes Nicholls, Giulia Ravogli, Hilda Wilson, Jessie King, and Messrs. Ben Davies, Lane Wilson, Hirwen Jones, Sunman, Watkin Mills.

**Leeds.**—The Princess of Wales has graciously signified her consent to becoming patroness of the College of Music, founded and carried on for some years by the Messrs. Haddock.

**Deaths.**—In England we have lost the well-known professor of pianoforte at the G.S.M., Signor Li Calsi (a pupil of Thalberg), on April 16th, and Joseph Alfred Barnett (younger brother of John Barnett, and father of John Francis), at one time teacher of singing, and composer of various songs and some church music—on April



29th, in his 88th year. On the Continent the musical world has lost : Ludwig Theodor Gouvy, b. 1822 at Gafontaine, near Saarbrück, distinguished composer of important choral and instrumental works, died April 21st, at Leipzig ; Dr. Oscar Paul, b. 1836 at Freiwaldau, Silesia, editor of the musical section of the *Leipziger Tageblatt*, professor at the Leipzig University and Conservatorium, and author of numerous musical works, died at Leipzig on April 18th; Désiré Heynberg, professor at the Liège Conservatoire, teacher of some famous violinists (Ovide Musin, Pansick, Rémy, Ysaye, etc.), aged 67 ; Rudolf Niemann, pianoforte accompanist of the violinist, August Wilhelm], on his tour round the world, on May 3rd, at Wiesbaden, aged 59 ; Eduard Remenyi (whose real name was Hoffmann), the famous Hungarian violinist, fell dead suddenly while playing at the Orpheus Theatre, San Francisco, on May 16th, in his 68th year ; Prof. Bernhard Vogel, the distinguished musical critic, connected for twenty-five years with the *Leipziger Neuesten Nachrichten* and the *Neue Zeitschrift für Musik*, editor of the last-named since 1804, died at Leipzig on May 12th.

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